

THE CANADIAN INDEPENDENT

OFFICIAL
ORGAN
OF THE
INDEPENDENT
THEATRES
ASSOCIATION

Vol. 2., No. 21

Toronto, November 15th., 1937

\$5.00 Per Annum

ARBITRATION A FARCE SAYS I.T.A. PRES.

EDIT VIEWS

PRODUCTION VERSUS CREATION

Paul Muni, having completed work in one of the most significant pictures ever filmed, bringing to life the vibrant personality of Emile Zola as another unforgettable portrait in the Hollywood Hall of Fame, rejects all suggestions made by Warner Bros. for his next picture, and goes on a long eight-month holiday on the continent.

When a star, like Paul Muni, has become big box-office, his producer naturally would like to cash in on the incoming tide of his popularity. Aside from the man's own ability, a great investment in money and co-operative effort is behind him. Therefore his producer feels, not without justice, a proprietary right in his success, and would like to realize on it while the going is good, while the star's box-office appeal is at its height. So, stars who resist work and insist on long holidays between pictures are often charged with "temperament" and considered unreasonable difficult to handle.

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But there is a sweet reasonableness in the instinct that governs the behaviour of

(Continued on Page 2)

Current Hits

Heidi.
The Bride Wore Red.
Life Begins In College.
Life of Emile Zola.
Stage Door.
100 Men And A Girl.
The Awful Truth.
The Sheik Steps Out.

Quebec Indies Present Petition To Prime Minister Duplessis

Committee Graciously Received and Promised Serious Consideration of Petition for Government Intervention.

On October 25th, a delegation of the Quebec Allied Theatrical Industries waited upon the Honorable Maurice Duplessis, Prime Minister and Attorney General of Quebec to present a petition praying for a Government investigation into the motion picture industry. The delegation was introduced by the Honorable Senator Fanteaux who, together with Mr. D. A. Burpee, secretary of Quebec Allied, spoke for the serious considering of the petition in hand.

The petition was signed by sixty-five independent theatre operators in every part of the Province of Quebec, from the northern mining towns to the lower St. Lawrence Valley and west to the Ontario boundary.

It called for Government intervention on behalf of independent theatre owners in

(Continued on Page 4)

Ontario Theatres Increase Seating 4%

The opening of 10 new houses and the remodelling and reopening of five others in Ontario has increased the total theatre seating of the Province by four percent during the third quarter of this year. The additions and changes in the last three months have provided for 9,017 extra seats, bringing the total seating accommodation in the Province to a total of 237,964 seats in film

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Mr. H. Freedman, President of the Independent Theatres Association of Toronto, says that "Arbitrariness" not Arbitration is practised by the Arbitration Board of the Motion Picture Distributors and Exhibitors Association of Canada.

KUYKENDALL OUTLINES POLICIES

Ed Kuykendall, president of the Motion Picture Theatre Owners Association of the U.S. in speaking before a luncheon meeting of mid-western theatre owners at the Cosmopolitan Hotel, Denver, recently, outlined a program of "National Policies."

He declared that too many petty ideas were holding back the main issues in putting forward a trade practice program of National import; that lawmakers, willing to act, are at a loss to know what the industry as a whole wanted. He stated that there have been suggestions from the U.S. Department of Justice that the trade get together to form-

(Continued on Page 4)

Quebec Reformists Ask Sunday Radio Censorship

Church groups in Montreal have banded together to impose new restrictions on Sunday broadcasting of commercial material.

A committee of reformists will appear before the Governors of the Canadian Broadcasting Corp. on Nov. 16, to press for the deletion

(Continued on Page 2)

"Arbitration, to my way of thinking," said Mr. Freedman, I.T.A. president, "is the attempt by a selected group of fair-minded, informed people, to arrive at a just decision in a contended situation with the least possible loss of time, money and good-fellowship between the contending parties. To achieve this the decks should first be cleared of legal restrictions so that extenuating circumstances may be considered and the case be decided on its actual merits rather than by the strict interpretation of the law.

"The way in which the Arbitration Board has been functioning has defeated the very purpose and intentions of such a device as arbitration. I have been called in on two occasions to act as arbitrator. Before the case was presented I was shown a copy of the Standard License Agreement signed by both parties whose matter was before the Board. The clause covering the point in dispute was pointed out, and the legal interpretation

(Continued on Page 3)

Held Over In Toronto

The Prisoner of Zenda.
Victoria The Great.
Forget Me Not.
The Awful Truth.
The Life of Emile Zola.

THE
CANADIAN INDEPENDENT

VOL. 2, NO. 21 — NOV. 15, 1937

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INDEPENDENT THEATRES
ASSOCIATION511 Hermant Building
21 Dundas Square,
Toronto, CanadaSubscription Rates: Canada and
U.S., \$5.00 Per AnnumAddress all communications to
The Managing EditorThe CANADIAN INDEPENDENT
21 Dundas Square,
Toronto, Canada

EDIT VIEWS

(Continued from Page 1)

truly creative artists that is closer to the wisdom of nature than to the logic of the adding machine.

There is an essential difference between creation and production. A manufactured product can be turned out at will in any given quantity provided the machinery, manpower and raw material are assembled. At the word 'go' the switches are pulled, the machinery turns, and man stands by to service and direct the mass-making of whatever product is in the works while it spills or rolls or tumbles out of the machinery in carload lots.

Creation is a far slower process, one that can be but little controlled by the will of man. It involves growth and change and maturity in season. It does not lend itself to the speeding-up process of modern factory production without disaster. Such a disaster, we believe, was precipitated in the early death of George Gershwin by the forcing process in vogue in Hollywood studios. The brain of a genius, or a creative artist, is a delicate mechanism. Turned on to work at an unnaturally high rate of speed under too great a pressure, it often becomes a mass of crossed wires resulting in nervous breakdown, or it springs a tumor, or starts turning out routine carbon copies of previous creations.

This is one of the tragic manifestations of Hollywood efficiency.

Rockefellers Offer
Selznicks Heavy
Financing

Selznick International knows what it is like to have a gold brick hurled through its window. In the midst of negotiations for an outlet for their product, came an offer through the Chase Bank, speaking for the Rockefeller interests, for financing of a major producing company with releasing outlets. The offer was anything up to \$10,000,000.

Selznick has been considering proposals from R K O, Paramount and MGM. This offer from the Chase Bank, gives them a wide range for choice in expansion.

Much of the talent and genius of the world is being corralled and poured into the cauldron of motion picture production. How much of this is being used to the enrichment of the world at large by the presentation of great pictures, and how much of this genius is being ground between the wheels of the monster machine and destroyed or maimed or reduced to impotence?

The large percentage of product that somehow misses fire, that comes off only as fainter imprints of previous authentic works, the early deaths of some of the real geniuses like Gershwin and Thalberg, gives us an inkling into how much damage is being done. Also, the truth dawns on us when we see artists, writers even more so than actors, who have done significant work at one period, begin to peter out and fail to create after they have breathed the sterile air of the factory for a time.

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So, when one like Muni, has the vision, the will and the sanity to call a halt, to go roaming under the sky in God's sunlight and bathing in the stream of humanity so the well-spring of his creativeness may be replenished, let us rejoice and applaud. For when Paul returns to work he will be sure to give us something in the way of another authentic creative work of art.

Paramount Signs
John and Elaine
Barrymore

The new Barrymore team has been signed by Paramount under separate contracts for a three-year period. The first picture in which they will appear together will be "French Without Tears", starring Marlene Dietrich. Elaine plays the other woman. Following this one, it is the intention of the studio to co-star husband and wife.

Elaine was formerly under contract to MGM, for one year, but was not put into pictures.

Rogers, Canadian
Supervisor of
Assoc. British

Bud Rogers has been appointed supervisor of sales and distribution of Associated British Pictures for the Dominion of Canada. This gives Mr. Rogers complete supervision over the whole of North America.

SUNDAY AIR
RESTRICTIONS

(Continued from Page 1)

of dance music of the "swing" persuasion, and such commercial programs as are out of keeping with the Sabbath spirit.

Executives of Canadian Broadcasting have indicated a receptive attitude to these proposals and special conferences are being arranged for early hearings.



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'Wind' in Technicolor

Selznick International has signed with "Technicolor" for processing "Gone With the Wind."

"Road Back" Finds
Going Rough

M G M Proceeds With
"Three Comrades"

The Universal film "The Road Back" has encountered rough going in foreign countries. Banned in several spots as too revealing of the post-war aftermath its most recent turn-down in Uruguay is being protested by the American Minister Reid, who is attempting to have it okayed over the protest of the German minister.

Universal is attempting to enlist the aid of Washington to have U.S. embassies defend the picture. Nothing daunted by difficulties encountered by Universal with "The Road Back," M G M is proceeding with plans to film another of Erich Remarque's books, "Three Comrades". This book, together with others of the same author were publicly burned by Nazis.

It is said that the script of "Three Comrades" will remain faithful to the spirit and story as written, but that the screenplay will be submitted to the studio's experts on international diplomacy for suggested cuts. The story is laid in pre-Hitler Germany, and carries forward the experiences of the three principal characters in the author's earlier works.

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I. T. A. PRESIDENT ON ARBITRATION

(Continued from Page 1)

of that clause made clear. Then I was told that, if the distributor's claim was, in my opinion, a good legal claim under the contract, that I must feel bound by the contract to find for the distributor no matter what my own sense of fair play and justice would indicate. No matter what the extenuating circumstances happened to be.

"This may be good court practice, but it is not good arbitration. Even in our judicial system we have courts of equity and juries, two devices for interpreting justice rather as the closest approximation to human rights rather than by the strict letter of the law. I believe that exhibitors would often have a better chance of winning their cases in open court than before the Film Arbitration Board."

"Isn't it true," I asked Mr. Freedman, "that arbitration does save both parties much in the way of legal costs and time?"

"Yes, of course it does," said Mr. Freedman, "but the one who benefits principally is the distributor. Distributors have found that they can collect claims and enforce contracts with a minimum of fuss and expense though arbitration, and by making the contract the legal basis of all decisions, they take very little chance of losing a case. What could be sweeter for them?"

"Colonel Cooper has stated in a letter addressed to Mr. Harold Kay and reprinted in the last issue of the Canadian Independent, that fewer claims were brought by exhibitors than by distributors because most of the exhibitor claims are settled and adjusted right in the distributors' offices. To my certain knowledge, many exhibitor claims that I consider of merit, are not so adjusted and are not arbitrated either because the experienced exhibitor knows that he is licked before he begins and wishes to save

himself the wasted motions and emotions attending the farcical performance called arbitration.

"The Standard License Agreement is a closely-woven legal net spun by exceedingly clever legal brains, in which practically no leeway is given the exhibitor in the conduct of his business but every possible contingency is provided for to protect the distributor's end of the business. The distributor undertakes to sell to the exhibitor a certain number, say fifteen, pictures for the season. The contract is so worded that he may deliver all or less and the exhibitor has no redress. **The distributor is not bound on his part to deliver what he sells, but the exhibitor is definitely bound to take what he has bought if the distributor CHOOSES to deliver.**

CONTRACT UNFAIR

"It is this one-sidedness of the contract that caused the Paramount buyer's strike. In many sections of the U. S. Paramount failed to deliver six of the pictures sold on their 1936-7 schedule. These six pictures were carried over to the next season's schedule

at advanced prices. Exhibitors rebelled and boycotted Paramount product for several months.

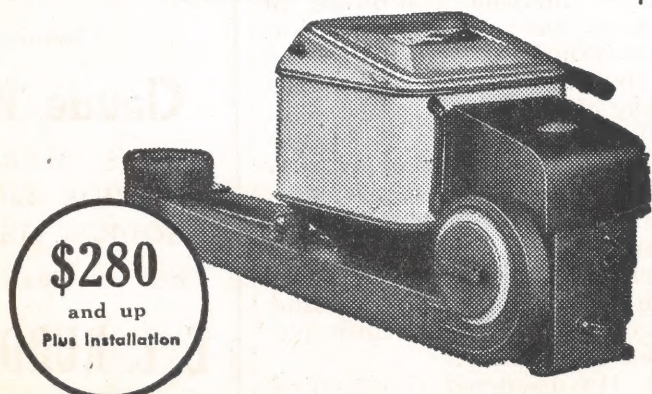
"The Standard Agreement needs modifying and changing to make it a more equitable instrument for trading. The ITA has indicated several required changes and has appointed a contract committee to meet with distributor representatives through the medium of Colonel Cooper's organization. So far, no changes have been made. Our committee has not been called on although the usual gesture of inviting suggestions was made.

REFUSES TO ACT

"As long as the contract keeps its present form there will be cases to arbitrate and litigate. But arbitration, as we have it today, through the Film Board, is an arbitrary enforcement of the Agreement and does not work justice to the exhibitor. It merely enforces distributor's claims. I, for one, have refused to sit on the Board because I refuse to be a tool for the enforcement of what I consider to be an unfair contract."

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**"Stella Dallas" Sets
Record**

One of the biggest week-end records was made by 'Stella Dallas' at the Orpheum Theatre, Montreal. Over 10,000 admissions were recorded and more people were turned away than were admitted.

4% INCREASE

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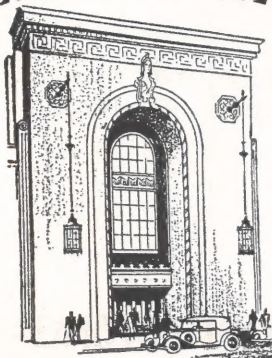
houses.

The ten new theatres were the following: Bellevue, Toronto, 785 seats; Elgin, Ottawa, 750 seats; Rio, Le-Vack, 350 seats; Bellard, Dunnville, 450 seats; Somerset, Ottawa, 750 seats; McCarthy, Belleville, 836; Simcoe, Simcoe, 700; Princess, Little Current, 210; Roxy, Beardown, 400; Muskoka, Gravenhurst, 400.

The five houses reopened were: Paradise (formerly the Kitchener) Toronto, increased from 350 to 650 seats; Granada, in Peterboro, remodelled, 800; Royal, North Bay, remodelled, 762; Family, Toronto, 785; Fox (formerly the Prince Edward) remodelled, Toronto, 630.

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**U.S. State Dept. To Ask
Changes In Quota Act**

Word comes from Washington that the State Department is to press for modification in the British Films Bill (Quota Act). This official request for re-consideration and modification of the Quota Act is said to be made in the interests of sustained film trade between the countries. It is thought that the Film Act, if passed in its present form, would prevent American producers from making big-scale quality pictures in England because of a shutting off of credits, and that the foreign trade of both countries would suffer.

Forty per cent of the total U.S. film trade is carried on in the foreign market, of which 45 per cent is in the United Kingdom. The gross revenue from these sales is said to approximate \$16,000,000, the net revenue from rentals being between \$5,000,000 and \$7,000,000.

Another 15 percent of the foreign market lies in Australia, New Zealand and New South Wales, where it is feared quota laws similar to the one enacted by the mother country may follow. This would place in jeopardy another substantial source of film revenue.

As the act stands now, the first increase in quota is to take place April 1, 1939, when the 15 percent feature requirements is boosted to 20 percent. It is again increased in 1940 to 22½ percent, in 1942 to 25 percent, in 1944 to 27½ percent and in 1946 to 30 percent.

**Cagney Stays
With G. N.**

Despite rumors that James Cagney was going over to Warner Brothers, James slipped quietly into New York the other day to lunch with Edward L. Alperson, Grand National president, where they talked over the star's next vehicle following "Something To Sing About." A budget of \$400,000 was set for the next picture to start some time this month.

**KUYKENDALL OUTLINES
POLICIES**

(Continued from Page 1)

ulate a fair-trade practice program or agreement.

Kuykendall, while admitting that the percentage arrangement was a fair way of arriving at the real value of a picture, was opposed to the way in which percentages operate at present, his contention being that distributors should be willing to share in losses as well as profits. Also that the distributor furnish the entire program where percentages are invoked.

Extended runs were renounced by him as a means of "milking" the film to the detriment of subsequent houses. He was against double features as they cheapened the industry.

He charged that film and equipment people were forcing sales in non-theatrical spots to extend their business to the detriment of exhibitors. He recited incidents where film men promoted Parent-Teacher and similar organizations to give benefit shows in school auditoriums or town halls, and that supply houses were working the same field.

He also pointed out that distributor contracts were so worded that, while the distributor has a contract with the exhibitor, the exhibitor has no contract with the distributor. That the contract tells what the exhibitor can and must do, but not what the distributor must do.

He urged the establishment of conciliation boards, and advised exhibitors to fight for a 20 percent cancellation privilege; also the abolition of forcing the buying of shorts where not used. The score charge was again branded as a racket by him.

The fight against Performing Rights (A.S.C.A.P. in the U.S.) would be carried on, said Kuykendall, as he held that the present copyright law was antiquated and unfair.

He discussed the mooted question of broadcasting by picture stars, admitting that there was a difference of opinion among theatre men about the value or

**QUEBEC INDIES
PETITION DUPLESSIS**

(Continued from Page 1)

the Province of Quebec.

The delegation reports a very satisfactory, and sympathetic reception by the Attorney General who assured that the petition would receive consideration. A subsequent meeting was held by representatives of the Quebec Association with a representative of the Attorney General's Department in Quebec.

The Walt Disney radio show will be on the NBC network, beginning Sunday, Jan. 2, 1938, at 3.30-4.00 p.m. for Pepsodent.

This broadcast will include all of the Walt Disney animal characters including "Snow White and the Seven Dwarfs", his feature-length picture to be released early in the new year.

The contract is set for 13 weeks with options at \$10,000 per week.

Reisman Decorated

Phil Reisman, R K O foreign sales manager, was recently decorated by the French Government with the cross of the Legion of Honor.

detriment of such broadcasts to boxoffice receipts. But, he suggested that such broadcasts should be limited to time other than the peak hours in theatres.

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TWICE TOLD TALES

Too many Hollywoodites, observe Al and Lee Reiser, hang on your neck instead of their own.

In Hollywood, says Bernie Cummins, they say: "And so they were married and lived happily even after."

Stories about movie stars getting married, says Shep Fields, should end with a comma.

To the question "How do you like it out here in Hollywood?" George Jean Nathan answered, "The IT is fine."

Which reminds us that Bob Goldstein just doped out the reason they call them B pictures. "Because you get stung with bees!" is Bob's explanation.

Sailing on the Normandie last week was a writer who hasn't done a lick of work in years. "Probably," cracked Billy Goetz, "going to Europe for a change of rest!"

Two femmes were overheard at the Stork Club discussing a masseur. "He doesn't give you much of a rub," commented one. "Yes, I know," agreed the other "— because you have to keep fighting him off!"

Recently Pan Berman stopped Anne Shirley and said, "Congratulations! That was a great piece of work!" Anne murmured a vague "thank you." After Berman had departed, Anne said, "I never know if people are congratulating me upon my work in 'Stella Dallas' or my marriage to John Howard Payne."

It's Joe Collum's story about two producers who were watching construction of a new building. It's colonial architecture," said one. "Don't be silly," said the other. It's colossal."

The current wife of a muchly married Hollywoodman was introduced to some people at a party. "And which Mrs. — are you?" sniffed one. "I," replied the lady, haughtily, "am the happy one."

A youngster approached a movie queen at a preview and handed her a dozen pieces of blank paper. "Please," begged the kid, "put your autograph on these." The star lifted her eyebrows.

"I can't understand," she said, "why you want all these signatures from anyone as unimportant as poor little me." "Unimportant is right," chirped the eight-year-old. "I need twelve of your autographs to trade for one of Myrna Loy's."

DIGEST of REVIEWS

WARNER BROS.

ALCATRAZ ISLAND—

This is a fair picture of prison life. Though doing big business across the border, it can only be rated as fair for Canada. OK for neighborhood and action houses.

ADVENTUROUS BLONDE—

Another one of the Torchy Blane series with Glenda Farrell and Barton MacLane that will hold its own as second feature on any program.

SHE LOVED A FIREMAN—

Strictly B fare with routine story. Use as filler.

WINE, WOMEN AND HORSES—

This looks like a carbon copy, on smaller scale, of Dark Hazard with horses used instead of whippets. For dual bills.

LOVE IS ON THE AIR—

Story with radio background. Commentator mixed up with gangsters. Good program picture.

20TH CENTURY FOX

LIFE BEGINS IN COLLEGE—

A swell program picture with collegiate theme headed for big business due to drawing power of Ritz Brothers who are at their very best.

HEIDI—

A perfect Shirley Temple vehicle. Splendid production and photography. Jean Hersholt as eccentric hermit reclaimed by loving grandchild. Cute Dutch dance fantasy. Excellent for children and Shirley Temple fans.

LANCER SPY—

Here is a surprise bit of entertainment with Delores Del Rio and a new Fox personality, Virginia Field. Picture is excellently done. Keeps audience engrossed start to finish.

DANGER, LOVE AT WORK—

A goofy extravaganza that should keep them howling. While this picture is strictly B classification it will strengthen many a program.

EMPIRE-UNIVERSAL

ESCAPE BY NIGHT—

A Republic comedy-drama programmer designed for B spot.

NON-STOP NEW YORK —

Here is another along the lines of "13 Hours by Air" which contains plenty of entertainment and should do well generally. A Gaumont-British production with John Loder, Anna Lee and Desmond Tester.

THE LADY FIGHTS BACK—

Kent Taylor and Irene Hervey stage a battle over fishing preserve rights. Society country club pitted against engineering project. Rates better-class B.

RKO - RADIO

FORTY NAUGHTY GIRLS—

Comedy murder mystery with James Gleason and Zazu Pitts. Strictly B fare.

ANNAPOLIS SALUTE—

A naval academy story. Made on miniature scale but will get by in neighborhood and small towns.

PARAMOUNT

SOPHIE LANG GOES WEST—

Gertrude Michael in title role of jewel-thief story. Not up to standard of this series.

HIGH, WIDE AND HANDSOME—

Despite the lavishness of production and first rate cast, with Irene Dunne and Randolph Scott, this picture seems to miss. Groomed for big-time, this outdoor musical Western lacks cohesion.

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November 12th, 1937

Thalberg Memorial Course

Walter Wanger will conduct a course at Dartmouth College on screen script writing. This course has been established as a memorial to Irving Thalberg.

Universal Gets Additional Financing

Universal pictures has been eased from its precarious position out at the end of a financial limb. In spite of several hit pictures, it has been at a dead end for funds, and internally shaken by executive battles.

Banking money has now come to the rescue, and it is said that there will be plenty of grist in the Universal mill to grind away on "A and B" pictures.

Among the first productions to get under way will be the new Deanna Durbin picture and one starring Danielle Darrieux.

These two, together with the finished "MERRY-GO-ROUND OF 1938" and the Alice Faye picture will make it possible for Universal to satisfy exhibitors on contract commitments.

Prudential Demands Better Booking For Korda In U.S.

The Prudential Assurance Company, through their Mr. H. H. Lever, has indicated that they will make it part of their deal in backing the purchase of the Fairbanks-Chaplin-Pickford buy by Goldwyn and Korda, that United Artists give Korda pictures a better booking deal in the U.S. than he has previously enjoyed.

Hitherto, it is said, Korda pictures, good and bad, were booked at low percentages or passed up by United Artists' buyers. The Prudential deal will provide for a Korda Sales representative to be kept at the New York United Artists sales office where he will have access to all contracts to assure Korda adequate sales attention.

Madison Theatre Goes To Hanson Theatres Ltd.

The Madison Theatre, Toronto, owned and operated for many years by the Brady family, as an independent house, is being taken over by the Hanson Theatres chain.

The Fellow Who Wasn't Belasco

About 15 years ago Jack L. Warner, now a famous movie producer, went to New York to discuss with David Belasco the filming of a stage play just purchased from the famous Broadway manager.

Belasco, unable to see Warner that day and not wishing to offend him, employed his usual trick of feigning illness. Declaring his facial neuralgia made a conference out of the question, he asked for a postponement.

That evening Warner attended the Ziegfeld Follies and was surprised to see Belasco seated in the first row. Will Rogers introduced Belasco to the audience and after the intermission the famous showman went on the stage and in sprightly fashion frolicked with some of the chorus girls. Warner could not resist the natural impulse to send Belasco a caustic wire of congratulation on his speedy recovery.

He did not know that he had not seen Belasco but an actor impersonating him. Belasco sent a wire of protest to Florence Ziegfeld demanding that the impersonation be stopped and for weeks a good-natured controversy, which received wide-spread publicity, raged on the matter. And the actor worked many weeks longer than his contract had called for.

The actor was Brandon Tynan, famous veteran of the stage,

New Soviet Wage Scale for Film Stars

The All-Union Art Committee of Soviet Russia has fixed a new wage schedule by which it has graded actors, artists and singers according to their talent. Monthly rates for actors, opera singers and musicians had been set, beginning at \$80 per month and ranging up to \$500 per month for stars.

Prior to the inauguration of this new system many of the top players and singers have been earning \$2,000 to \$3,000 per month.

Consumers Digest Rates Films

The first attempt to rate films on a large scale for audience purposes has been begun in the November issue of Consumers Digest.

It lists approximately 650 films covering American and foreign pictures released in the past year. Ratings are based on the consensus of opinion of the press generally and special organizations and run from AA, B and C which means, "Strongly Recommended," "Recommended," "Intermediate" and "Not Recommended."

"Mutiny on the Bounty" received an unanimous AA rating. "Mr. Deeds" and "Metropolitan" followed, each with 28 AA's, "Captains Courageous," "Winter-set" and "Good Earth" ranking high.

The lowest in rank were "Strangers on a Moon" and "Ever Since Eve", each getting 18 C's.

TORONTO THEATRES FIRST RUN

IMPERIAL — ALI BABA GOES TO TOWN — 20TH CENTURY-FOX — Eddie Cantor.

LOEW'S — DOUBLE WEDDING — REGAL — Myrna Loy and William Powell.

SHEA'S — CONFESSION — WARNER BROS. — Kay Francis, Ian Hunter and Basil Rathborne.

FLY AWAY BABY — WARNER BROS. — Glenda Farrell and Barton MacLane.

RADIO CITY — THE TENTH MAN — EMPIRE-UNIVERSAL — John Lodge and Antoinette Cellier.

MADISON — MICHAEL O'HALLORAN — EMPIRE-UNIVERSAL — Wynne Gibson and Warren Hull.

BEHIND THE MIKE — EMPIRE UNIVERSAL — William Gargan and Judith Barrett.

EGLINTON — LONDON BY NIGHT — M-G-M — George Murphy and Rita Johnson.

MY DEAR MISS ALDRICH — REGAL — Edna May Oliver, Maureen O'Sullivan and Walter Pidgeon.

SUBSCRIPTION BLANK

The Canadian Independent

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Personalities



John Barrymore took a deep breath the other day and gave off in this wise: "I've settled down to a serene and satisfying existence for the first time in my life. I can sit in my favorite armchair with my pipe and a book and enjoy an evening with Mrs. Barrymore." Is it Love's Coming of Age or did John find out that it's a waste of breath to run when one wife or another catches up with you in the end?

o o o

And Gertrude Michael holds forth to all feminine offenders, "A woman should use the most indelible lipstick possible. She should endeavor not to get it on a man's shirt, collar or necktie while kissing him. Such traces as she leaves on his lips or face she should remove." Gertie should start a school for the brash young things that abandon a man to the inevitable marital storms when the tell-tale hankie appears in the laundry.

o o o

Ambitious Judy Garland has been getting pointers in putting over a song first, from Sophie Tucker and now from Fannie Brice. But when Fannie's OY starts a war for supremacy with Sophie's UMPH, the impact of the battle is apt to bounce Judy right back up the mountain.

o o o

Eleanor Powell was the dancing model for an animated cartoon of "The Big Apple." Just another modern Eve playing apple vendor. From where we sit this Big Apple looks like it still has the old serpent twined all around it doing its stuff.

o o o

Camera-man William Daniels started something when he attached a melodious whistle to his camera for summoning Greta Garbo to the set. Others followed up with distinctive animal calls for the different actors, a moose horn for Joan Crawford, a duck's quack for Mickey Rooney, etc. There is room in the idea for some subtle stuff when they bring in the barn-yard brethren, but the whole business became too confusing and the calls of the wild had to be called off.

o o o

Now, I wouldn't have figured Spencer Tracy as a man who would aim to please, but such is the story. He used to get an occasional manicure until one day Will Rogers

Goldwyn Backs Anti-Dual Move

The Anti-Double Feature of America League was assured the backing of Samuel Goldwyn, producer, when he put himself on record as opposing double billing recently. He has undertaken to back the move for single features by producing features of such length that they cannot be played with other features on the same bill.

The Anti-Dual League scored its first victory when

humorously commented on his polished nails during a polo game, then he quit until the other day when Joan Crawford took him to task for the unkempt condition of his hands. Now he gets the unpolished manicure, until I presume, another he-man comes along to cure the man of his manicures. Be yourself Tracy.

o o o

Olivia deHaviland has made herself an unique dress from pieced together bits of film cut from her recent pictures. Sort of a patchwork model cut with an eye to the transparent film of fashion.

o o o

Nowadays they are saying it with precious stones instead of with flowers. Lana Turner is sporting a gift ring with the following gems, the first letters of which spell out the word "dearest": diamond, emerald, amethyst, ruby, emerald, sapphire and topaz, all set in platinum. If one had to carry on a courtship that way it would take a king's ransom in jewels to reach the climax, thus, "darling," "beloved," "sweetheart," "onliest one," "mine." Watch your step boys.

o o o

Get a load of this, Allen Jenkins drives a one-and-a-half ton truck to work instead of the usual liveried limousine of the heavy collectors. What weighs so heavily on Allen I wonder?

o o o

Claude Rains has sent 1,000 grape cuttings from the famous Treanor vineyards at Napa, California, to his Pennsylvania farm. He plans to eventually make his own wine. Claude must be looking forward to the simple life, you know the old formula, "a jug of wine, a loaf of bread and thou—" Now all he has to do is start a wheat ranch for the loaf of bread, and thank his lucky stars that the companions thereto are raised by someone else.

o o o

And George Brent has leased a 160-acre fertile section of San Fernando Valley land to raise corn. He says to be used by a group of scientists in a serious effort to produce synthetic rubber and gasoline from corn. Those scientists will never let well enough alone. Why try to distort corn into anything other than what it naturally distills into?

Let rubber grow in jungles
And gasoline spout at will
Let corn wave on forever
Or ripen in a still.

o o o

I have wondered how Erich Remarque felt when he saw the poofed out ending of the film version of his book, "The Road Back." Now he tells us in his terse way. "I don't think it's very Remarqueable." It couldn't have been better said!

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